

Supplement to The Art Amateur.

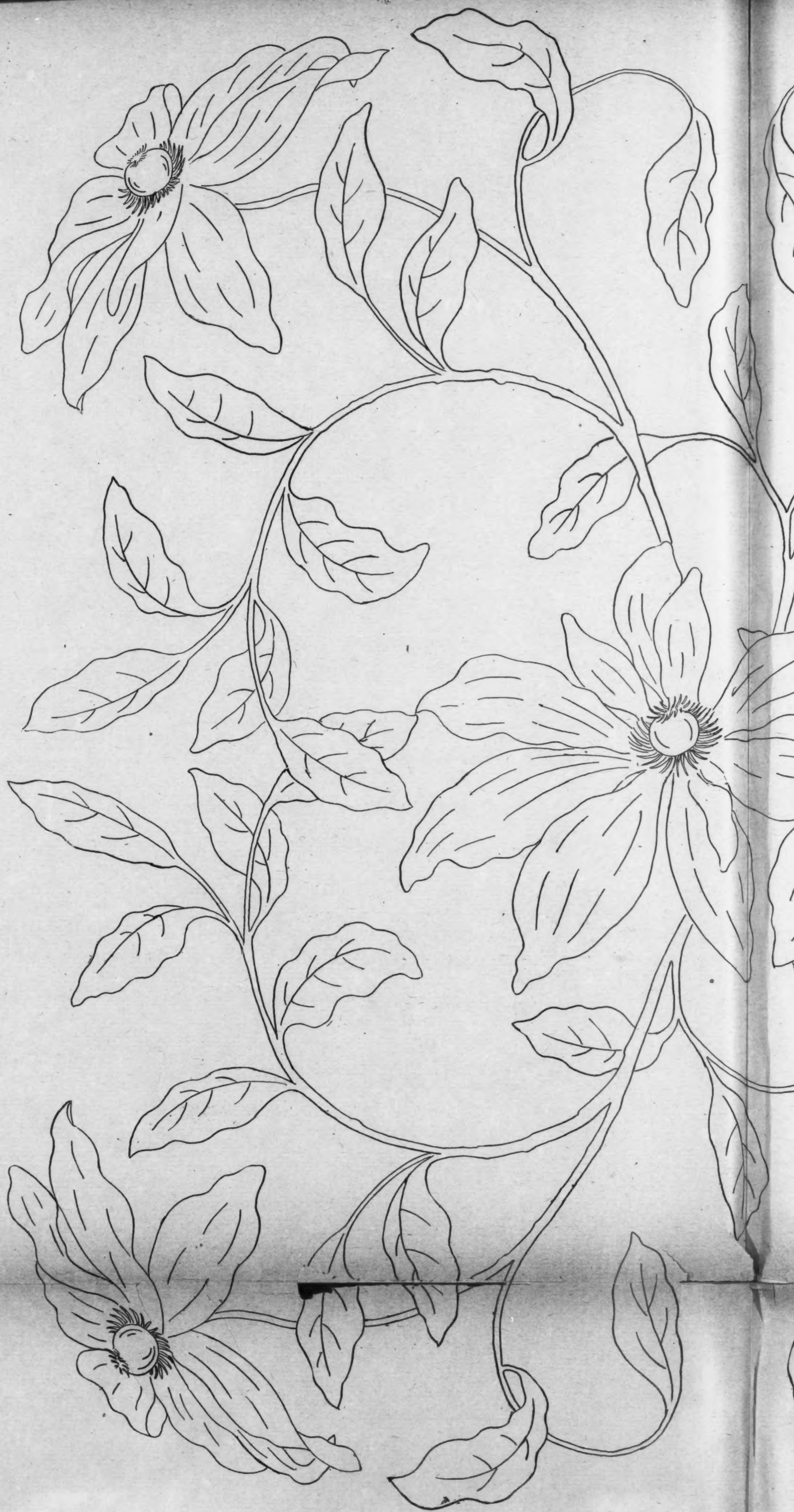
Vol. 23. No. 3. August, 1890.





PLATE 856.—SECOND OF A SERIES OF FOUR SCREEN PANELS. By ELLEN WELBY.  
 The first (Earth) was published January, 1890. The set will be completed in the next two issues of *The Art Amateur*.  
 (For directions for treatment, see page 59.)











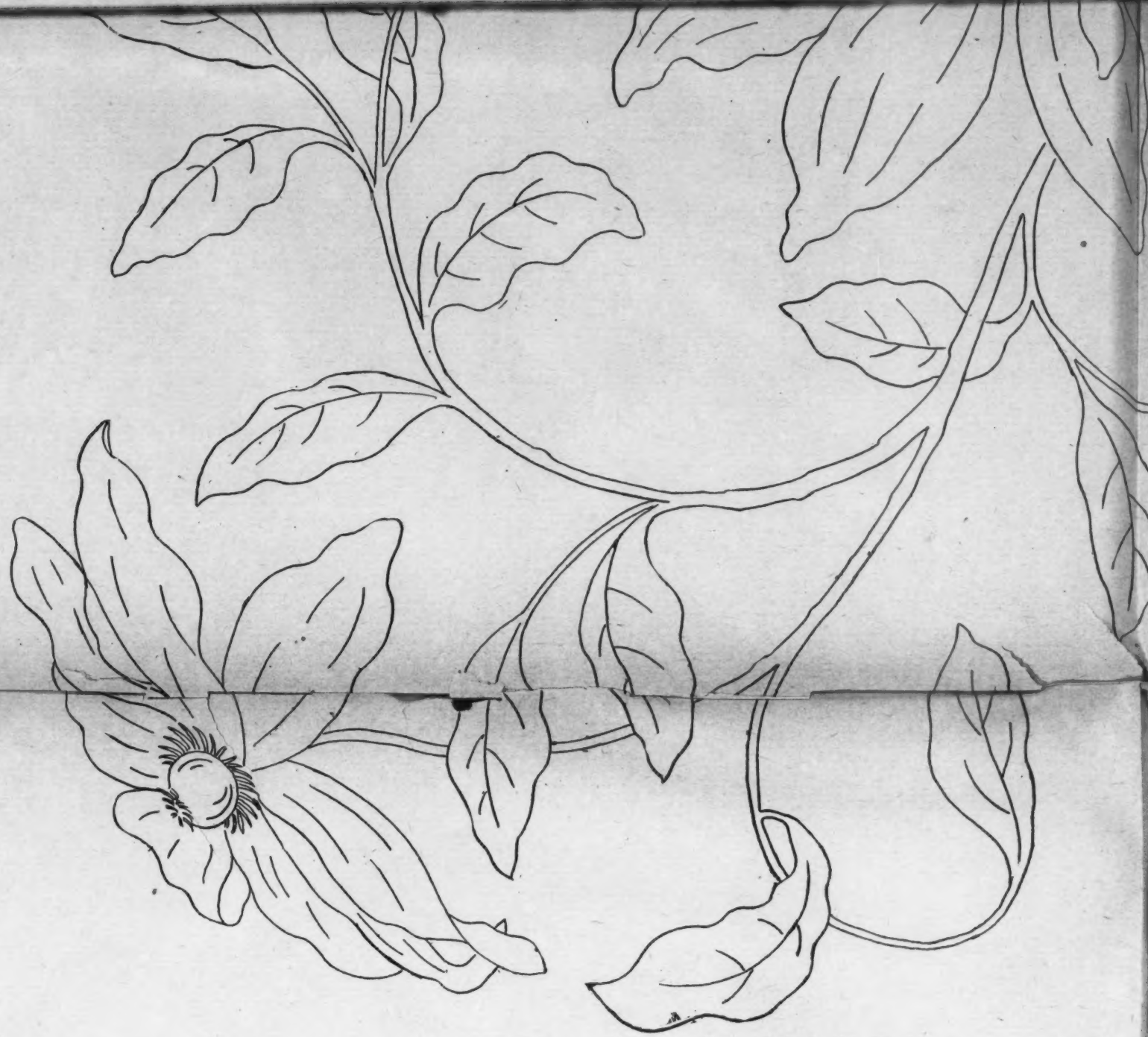


PLATE 857.—DESIGN FOR A CUSHION  
ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON

Supplement to The

Vol. 23. No. 3. 1891

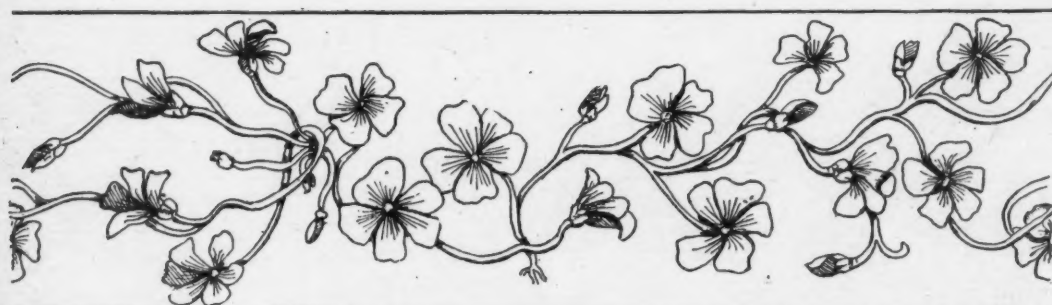
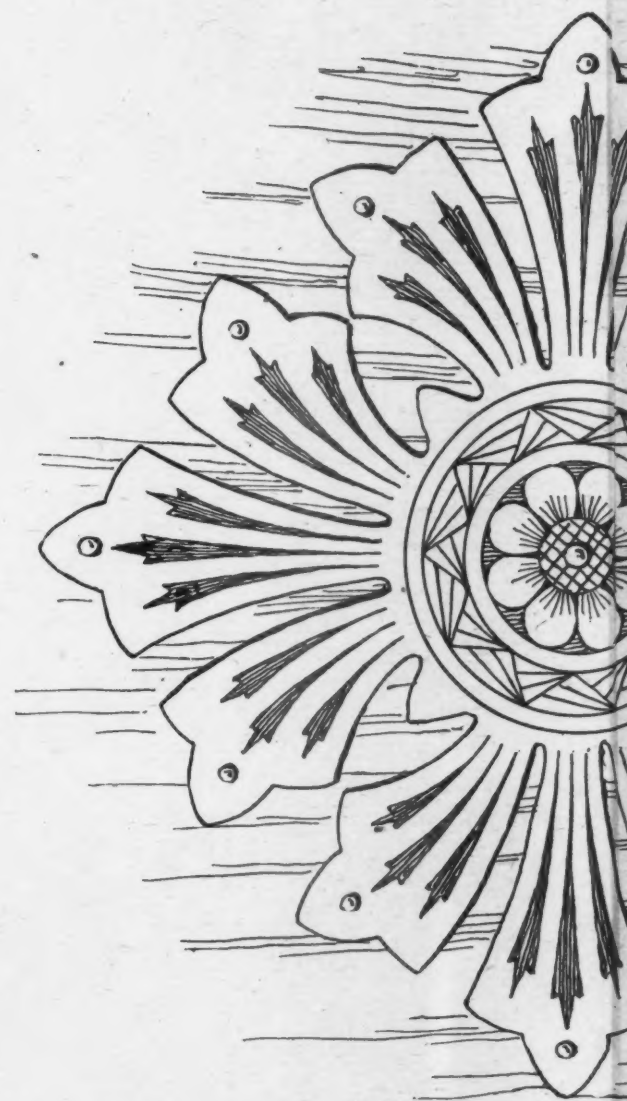
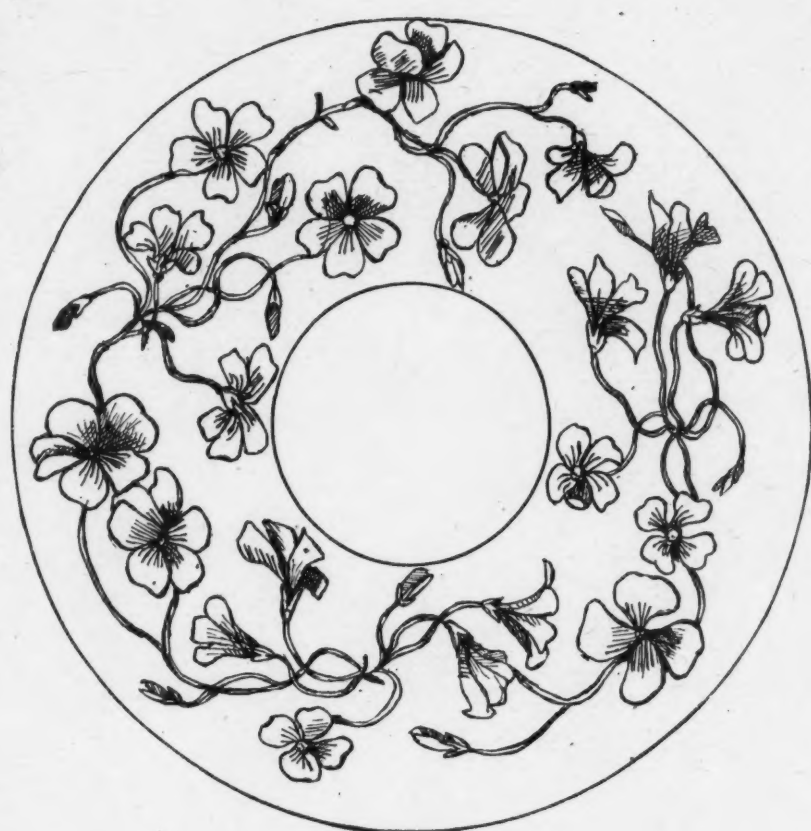


Plate 858.

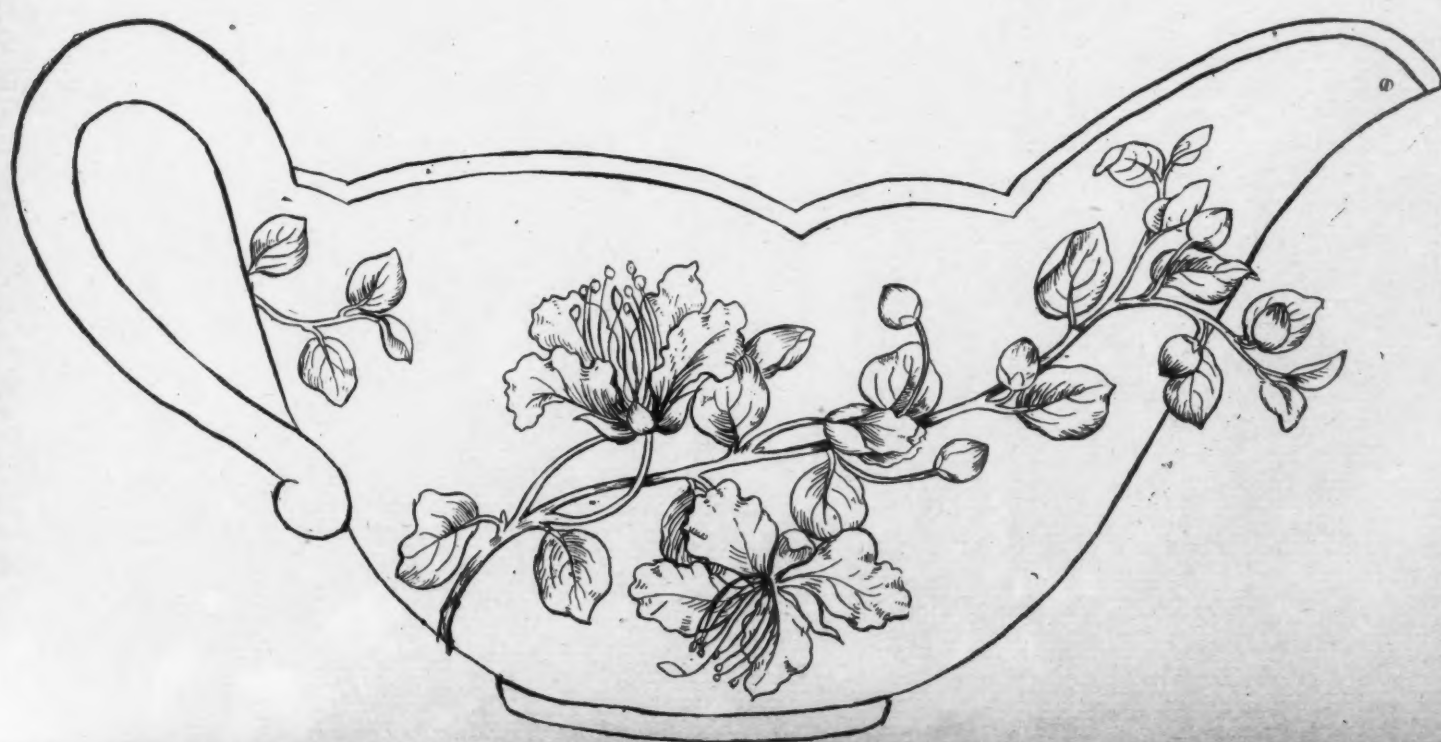


PLATE 859.—WOOD  
(For back of the Portfolio, of the Amateur, which was published in 1891)

PLATE 858 and 860.—CH  
FOR CUPS AND  
By C. A.  
(The series is to be published in 1891)

PLATE 861 and 861a.—CH  
FOR A SAUCE-BOTTLE  
For directions for the design, see the text of the series.





FOR A CUSHION IN TINTING AND EMBROIDERY.  
SOUTH KENSINGTON. (For directions for treatment, see page 59.)

to The Art Amateur.

Vol. 23. No. 3. August, 1890.

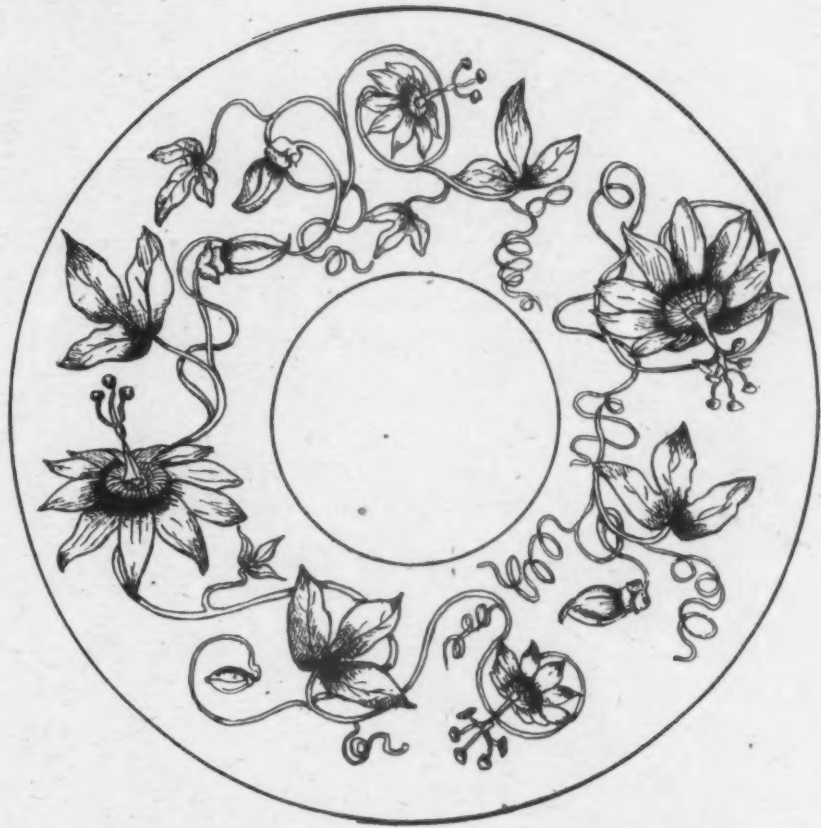
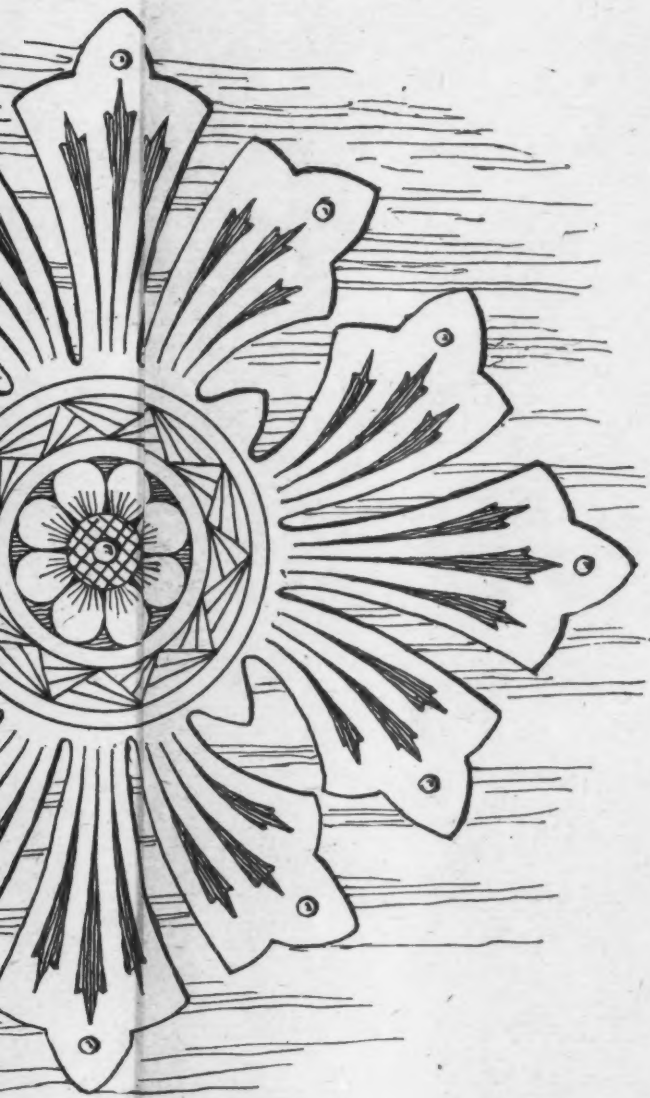


Plate 860.

859.—WOOD CARVING DESIGN.

of the Portfolio, to hold copies of The Art Amateur, which was published last month.)

860.—CHINA PAINTING DESIGNS FOR CUPS AND SAUCERS.

By C. A. SPEAR.

(The series is to be continued.)

861a.—CHINA PAINTING DESIGN FOR A SAUCE-BOWL. (Caper Plant.)

directions for treatment, see page 60.









PLATE 862.—WATER-LILY EMBROIDERY DESIGN. (Centre and Corner.)  
By M. L. MACOMBER. (Directions for treatment next month.)



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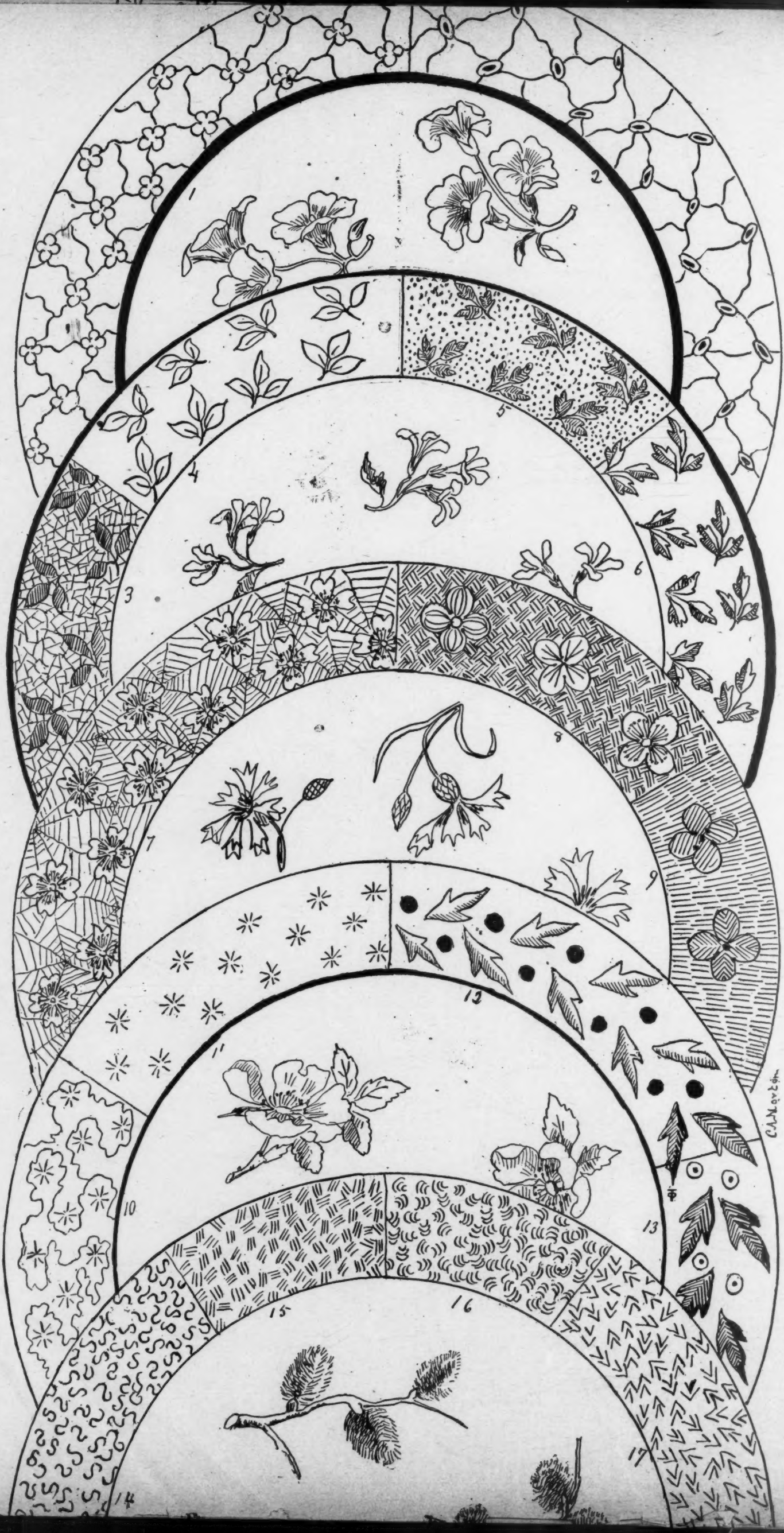


PLATE 863.—SUGGESTIONS FOR CHINA PAINTING. *Borders and Diaper Designs.*  
 PLATE 863.—SUGGESTIONS FOR CHINA PAINTING. *Borders and Diaper Designs.*  
 By C. A. MORTON. (For directions for treatment, see page 66.)

By C. A. MORTON.









Bertha Maguire.

ARUM LILIES AND AMARYLLISES

ADDITIONAL PLATES





PLATE 862.—WATER-LILY EMBROIDERY DESIGN  
By M. L. MACOMBER. (Directions for use on page 100.)



EMBROIDERY DESIGN. (Centre and Corner.)  
(Directions for treatment next month.)



Supplement to The Art Amateur.

Vol. 23. No. 3. August, 1890.



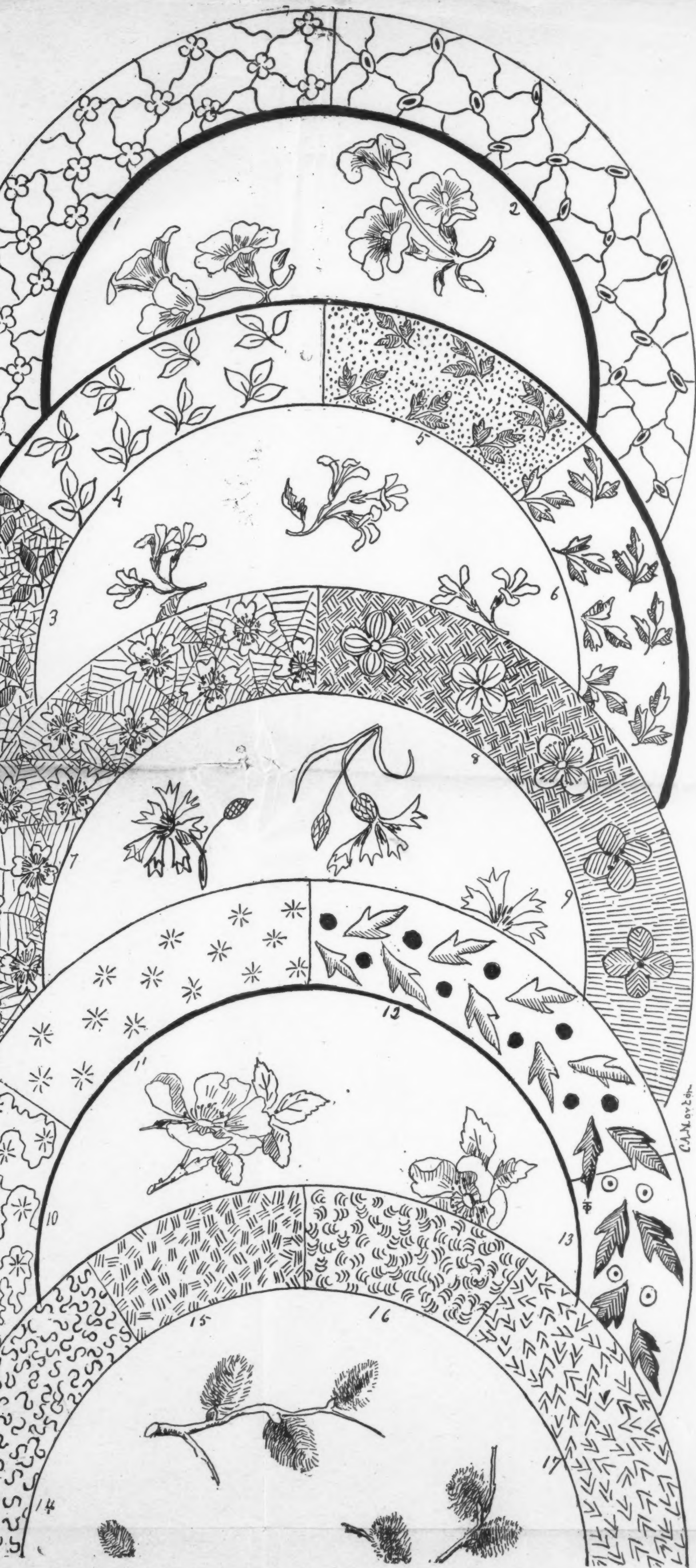


PLATE 863.—SUGGESTIONS FOR CHINA PAINTING. Borders and Diaper Designs.

By C. A. MORRIS. (For directions for treatment, see page 60.)





conscious of time except to catch a dim gloss from it. Further east, Bokhara and Afghanistan come with an inexhaustible supply of fine and strong rugs and carpets; but the wild, primitive life of the people living in mountain fortresses is reflected in the uniform sombre colors and monotonous design of their rugs. The antique Anatolian have a brilliant gloss. The antique Daghestan and Kazak rugs have a beautiful soft sheen, which, like that of the Anatolian rug, comes from long-continued friction while in use as prayer-rugs or sofa covers; and this gloss is so remarkably delicate and so different from artificial lustre of any kind that it gives the oriental antique rugs of good quality a well-merited high value.

"How can a person tell a genuine Oriental rug? In the same way that he can tell a piece of classical music from 'Yankee Doodle' or the 'Old Folks at Home'—by learning to distinguish them. And there is this about it: that once the eye is accustomed to recognize the peculiar Oriental character in the rug and understand the mystic language it seems to speak, there is no making a mistake or being imposed upon. I believe the peculiar charm and characteristic of the antique Oriental rug is its perfect naturalness. The soft yet deep colors, the strength of texture, and the charming irregularity of the most perfect designs suggest the beauty of natural scenery and are equally unmistakable. I know of no imitations offered as Oriental rugs. To imitate color and texture of the antique rugs would cost more than to purchase the rugs, and as for the designs—the most perfect machine-made imitation would at once reveal a very regular irregularity. For the genuine rugs themselves, there is just this to be said, that there are Daghestans and Daghestans—just as there are Democrats and Democrats, or, for that matter, Republicans and Republicans. Turkish rugs are still made, as in the past, on the family looms of the people, every girl in the country preparing a number of fine rugs for her dowry before the age of sixteen or eighteen years (many girls being given in marriage even earlier). What are known as 'royal antique rugs' are the rare rugs thus made by the early princesses of the various clans in the country, in accordance with the custom of the people and as a royal recreation. Modern princesses of the East seek a less laborious recreation by investing in the luxuries of the Western world. The fine antique Daghestan, Kazak, and Anatolian rugs were woven a century or more ago by the daughters of the wealthier families in the country, and, being carefully used by several succeeding generations as family retics, have been handed down to the present owners, who now dispose of them, generally by reason of want, and in some cases as a favor to the native buyer. The wool of these rugs is colored by fast vegetable dyes, the preparation of the various colors being family secrets, kept through many generations and never revealed to others, so that the

wool had often to be sent miles away to be dyed. Not a few of these fast native dyes are now among the lost arts. Fugitive aniline colors have largely taken their place.

"We are sometimes asked," says The (London) Athenæum, "why modern wainscot does not look so well as that of former days, and fantastic reasons have been in-

vented to account for it. The reason is on the surface—we have no intention of perpetrating a pun—if men would look for it. New wainscot is reduced to the desired thickness by the saw; the old was riven and planed down, consequently the pattern in the wood appears to much greater advantage. There is but one argument in favor of the modern practice: it is much more economical."

To mend a piece of old Chinese or Japanese lacquer which has chipped away from the wood, first fill the space with white lead stiffened with copal varnish; when this is hard polish it down to the general level of the surface; then, according to the nature of the ground, color with India ink or gild, or cover with brown varnish mixed with gold dust to imitate aventurine.

#### THE FAMOUS "PEACOCK THRONE."

MR. KUNTZ, in his "Gems and Precious Stones," lately reviewed in The Art Amateur, mentions the famous "Peacock Throne," looted by Nadir Shah, the Persian conqueror, in the eighteenth century. Javernier, in his famous account, written in the seventeenth century, when

he saw it at Delhi—it is now at the capital of Persia—says the throne was reputed to have cost about \$60,000,000 of our money. Bernier reduces this to \$22,500,000, and Mr. S. G. W. Benjamin, in "Persia," of Putnam's "Story of the Nations" series, puts the present value at \$13,000,000 of our money. Since its completion by Shah Jehan, it has been ruthlessly despoiled of its treasures from time to time; but it is still without an equal in the annals of sumptuary art. We give below the graphic account of the Peacock Throne as translated by Dr. Bull in his recent publication in English of Javernier's travels in the East:

"The principal throne, which is placed in the hall of the first court, is nearly of the form and size of our camp beds; that is to say, it is about 6 feet long and 4 wide. Upon the four feet, which are very massive, and from 20 to 25 inches high, are fixed the four bars which support the base of the throne, and upon these bars are raised twelve columns, which sustain the canopy on three sides, there not being any on that which faces the court. Both the feet and the bars, which are more than 18 inches long, are covered with gold inlaid and enriched with numerous diamonds, rubies and emeralds. In the middle of each bar there is a large balass ruby cut en cabuchon, with four emeralds round it,

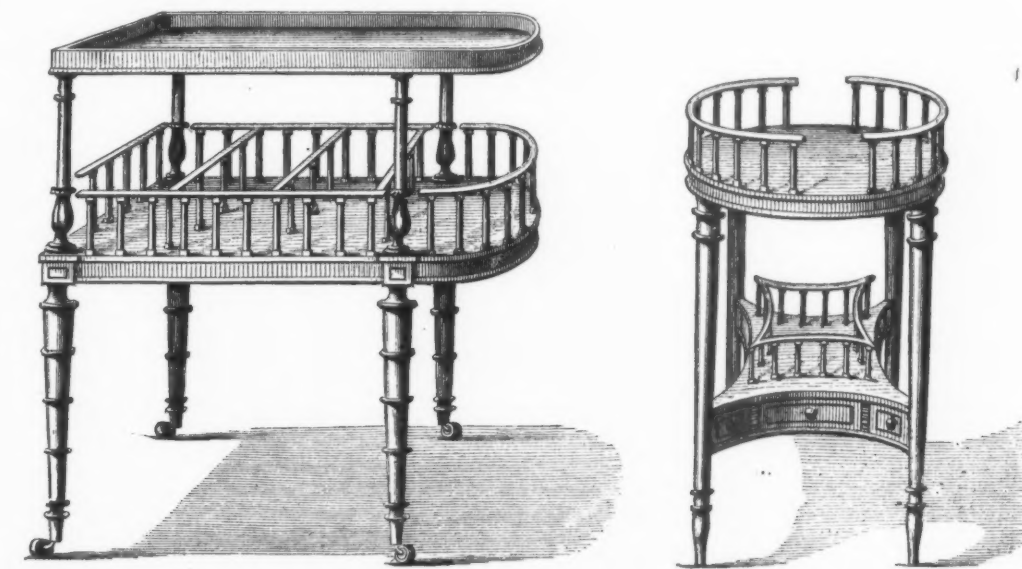
which form a square cross. Next in succession, from one side to the other along the length of the bars, there are similar crosses, arranged so that in one the ruby is in the middle of four emeralds, and in another the emerald is in the middle and four balass rubies surround it. . . . I counted the large balass rubies on the great throne, and there are about 108, all cabuchons, the least of which weighs 100 carats, but there are some which weigh, apparently, 200 and more. As for the emeralds, there are plenty of good color, but they have many flaws; the largest may weigh 60 and the least 30 carats. I counted about 116. . . . The under side of the canopy is covered with diamonds and pearls, with a fringe of pearls all round; and above the canopy, which is a quadrangular-shaped dome, there is to be seen a peacock, with elevated tail, made of blue sapphires and other colored stones, the body being of gold inlaid with precious stones, having a large ruby in front of the breast, from whence hangs a pear-shaped pearl of 50 carats or thereabouts, and of a somewhat yellow water. On both sides of the peacock is a large bouquet of the same height as the bird, and consisting of many kinds of flowers made of gold inlaid with precious stones. On the side of the throne which is opposite the court there is to be seen a jewel consisting of a diamond of from 80 to 90 carats weight, with rubies and emeralds round it. . . . But that which, in my opinion, is the most costly thing about this magnificent throne is that the twelve columns supporting the canopy are surrounded with beautiful rows of pearls, which are round and of fine water, and weigh from 6 to 8 carats each."

To clean engravings, expose them to muriatic acid fumes and wash with water. A drop of aqua-fortis immediately followed by a little water will remove ink stains.



OLD ENGLISH FURNITURE. NIGHT TABLES. BY INCE AND MAYHEW.

(SEE PAGE 50.)



OLD ENGLISH FURNITURE. SUPPER CANTERBURY AND STAND. BY SHERATON.

(SEE PAGE 50.)



## BENVENUTO CELLINI.



CELLINI'S autobiography is one of the books which the student of Renaissance art cannot possibly do without reading. His frankness in recounting certain passages in his life which do him little honor, while it may deter readers who require the book world to be different from the actual, will be taken by others as a mark of veracity. Cellini was passionate, vindictive and vainglorious, and he gave full rein to all his appetites. He shows us his own weaknesses with little appearance of shame, and those of his acquaintances without a grain of mercy; but though we may be obliged to take some of his assertions with reserve and to pass by others, at least we can have no doubt of his intention to tell the exact truth about the events of an extremely interesting life. His narrative has been twice translated into English—first by Roscoe and more recently by John Addington Symonds, the author of "The Renaissance in Italy." This latest and best translation is published by Scribner & Welford.

To prevent misapprehension on the part of the reader we may say that the illustrations accompanying the present notice do not appear in the book. It seemed to us, though, worth while collecting them from the various sources laid under contribution for the purpose, for we missed them ourselves in reading this delightful volume and could but indulge the hope that something of the kind might appear in a future edition; and this hope will probably be shared by the average reader.

Cellini was born in Florence in the first year of the sixteenth century. His father, Giovanni Cellini, was a maker of musical instruments, which were then often finely carved and inlaid with ivory and ebony. He tried hard to rouse a musical enthusiasm in Benvenuto; his strongest desire was to have him become a great composer; but the son took, instead, to drawing and modeling, and was, after much entreaty, allowed to learn the goldsmith's trade from a neighbor.

He soon gained a certain measure of reputation, and, his wild disposition driving him to seek adventure out of Florence, he made his way to Rome, at the age of nineteen, in company with another youth, and readily found work there. His first job, it is worth while stating, was a little silver box copied from an antique porphyry sarcophagus, which stood before the door of the Rotunda. It was to serve as a salt-cellar. Cellini added many ornaments of his own invention to it, and his new master took it about to his acquaintances, bragging of his Florentine workman. He also occupied himself making drawings from Michael Angelo's works in the Sistine Chapel and Raphael's in the Villa Farnesina, and struck up a friendship with Gian Francesco, a pupil of the latter. His talents became known to Pope and cardinals, and before long he had so many commissions that he thought it better to open a shop for himself. Of the many beautiful things which he describes as being made by him at this period were a little silver vase, which the owner, a doctor, afterward sold for an antique, and a gold medal for a cardinal, to be worn strung on his hat-band. The doctor paid for his vase by professional services rendered during the plague, one other anecdote of which reads much like the opening of Boccaccio's "Decamerone." It is a story of an artist's merry-making, at which were present Michael Angelo, Giulio Romano, the painter, and the afore-mentioned Gian Francesco. Each brought a lady to the feast, and Cellini, having no lady friend, dressed up a handsome youth of his neighborhood in robes and jewels, and arranged his long hair so well that, against the background of flowering jasmines in the arbor where they dined, he seemed the prettiest young woman of the party.

About this time Cellini taught himself damascening, having purchased some Turkish daggers, so ornamented, which fell in his way; and he tells us that the Turkish designs were merely of some oblong leaves and some small flowers, like a sunflower, while he wrought in this way the Lombard patterns of briony and ivy leaves, and the Tuscan

and Roman acanthus scrolls, with grotesque forms drawn from the snap-dragon and other like plants. At this time, too, he came upon a treasure of small antique urns, filled with ashes, and among the ashes iron rings inlaid with gold for talismans. Cellini set to making inlaid iron finger rings in imitation of them, and succeeded in reintroducing the fashion into Rome.

Readers of Byron will remember the account of the Constable de Bourbon's attack on Rome in "The De-



ARMS OF BENVENUTO CELLINI.

FACSIMILE OF A SKETCH BY HIM.

formed Transformed." Cellini claims to have been the man who shot the Constable. He afterward made one of the garrison of the castle of St. Angelo, and he gives a curious account of what went on inside the castle during the siege, when he was thrown into intimate relations with Pope Clement VII. and his chief advisers. The Pope got him to melt down the gold settings of some of his jewels, a job that afterward cost him dear. He was also engaged to make the button of sculptured gold, set with a large diamond, which is still in use to fasten the papal cope on great occasions.

Cellini's next remarkable adventure was in an affair with a conjuror in the ruins of the Coliseum, at mid-

night while he was fleeing from Rome because of an assault he had committed on a notary. He, however, shortly returned to Rome, and during the state of lawlessness following the Pope's death murdered his accuser in the former affair. The new Pope, Paul III., for a time ignored this misdeed and continued to employ him.

Being led to suspect that some persons of the papal court were plotting his downfall, Cellini ran away to France. He gives a minute account of his passage through Switzerland, whose lakes, mountains and storms seemed to have impressed him greatly. He did not stay long in France, in this, his first sojourn there. He once more ventured back to Rome, and soon after was committed to prison on a variety of charges, some true, some trumped up by his enemies. The tale of his prison life, his visions, his poetry, his escapes and recaptures would furnish matter for a three-volume romance. The Cardinal of Ferrara, as ambassador from Francis I., of France, at last procured his release. King Francis gave him the same salary he had paid to Lionardo da Vinci, seven hundred crowns a year; he was given the castle known as La Tour de Nesle, on the outskirts of Paris, as his habitation, was naturalized a Frenchman, and set to work on certain life-size silver figures of gods and goddesses, to be used as candelabra. While he was at work at his models Francis would often visit him unannounced, and on one occasion, Cellini, being in a bad temper, gave one of his assistants a kick which sent him flying, so that he fell up against the King, just as the latter had opened the door. Besides the three silver figures which he completed, he cast the celebrated "Nymph of Fontainebleau," now in the Louvre, a high relief intended to represent Diana, some colossal figures for a fountain, and the splendid silver-gilt salt-cellar representing Earth and Sea, which is now in the Imperial Treasure Chamber in Vienna. The salt-cellar, which, with the exception of the Perseus at Florence, is the most important of the existing works of Cellini, is illustrated below. It was commenced at the instance of the Cardinal of Ferrara, who had assisted Cellini out of prison. The cardinal had desired something out of the common, and Cellini tells exactly how he set about his design. "I first laid down," he says, "an oval framework," almost two thirds of a cubit long it was; and upon this, "wishing to suggest the interminglement of land and ocean," he modelled the two figures which we see. They are seated with their legs interlaced, to symbolize the interlocking of bays and promontories. In the left hand of the man, who stood for the sea, was originally placed a ship, intended to hold the salt. Beneath him were grouped four sea-horses. The Earth had a richly decorated temple firmly based on the ground by her side, where in the actual work is a triumphal arch. This was for the pepper. In the other hand was a cornucopia. The model in wax was so loaded with ornaments and little figures that some of the cardinal's advisers, ill-affected toward Cellini, found no difficulty in persuading him that it was impossible to execute it in a life-time. The cardinal himself thought it likely to be too expensive for him to undertake the cost of; so it was executed for King Francis. It was after obtaining the gold for it that Cellini was set upon by robbers as he was returning by night from the treasury to his castle. He describes it as of solid gold worked entirely with the chisel, and in parts enamelled of the natural colors of the objects introduced. The base was of ebony, with a projecting cornice framing in four golden figures—Night, Day, Twilight and Dawn. They were evidently suggested by the Night and Day of Michael Angelo. The four other figures were intended for the four winds.

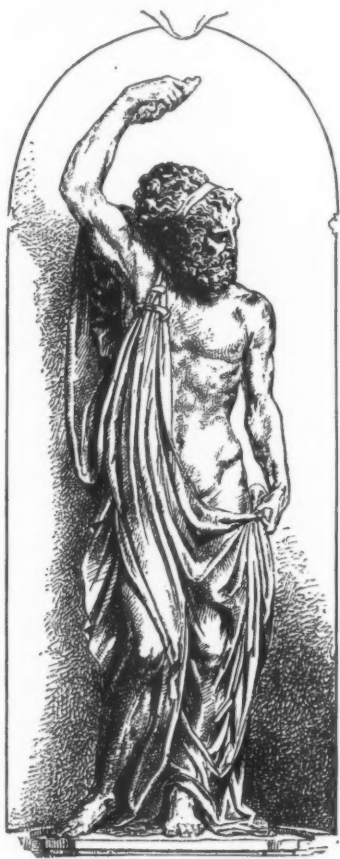
The affairs of his family brought the sculptor back to Florence in 1545. Here Duke Cosmo de Medici employed him to make the well-known Perseus, which until quite recently stood in the Loggia de' Lanzi, but is now in the Bargello Museum, having been replaced by a copy. This was to be the duke's answer to the Judith of Donatello, symbolizing justifiable regicide, and the David of Michael Angelo, which meant overbearing might destroyed by right. In the Perseus the Gorgon was supposed to represent the republican faction. The sculptor tells us how he was many times interrupted in this important work, to take up



SALT-CELLAR. BY BENVENUTO CELLINI.

IN THE IMPERIAL TREASURE CHAMBER IN VIENNA.

night. They attempted to discover by necromancy the whereabouts of a girl with whom he had fallen in love. They were driven from the Coliseum by a legion of devils; but he afterward met by chance with his inam-



THE FIGURE OF JUPITER ON THE "PERSEUS"  
PEDESTAL.



PERSEUS WITH THE GORGON'S HEAD.

THE FAMOUS BRONZE GROUP

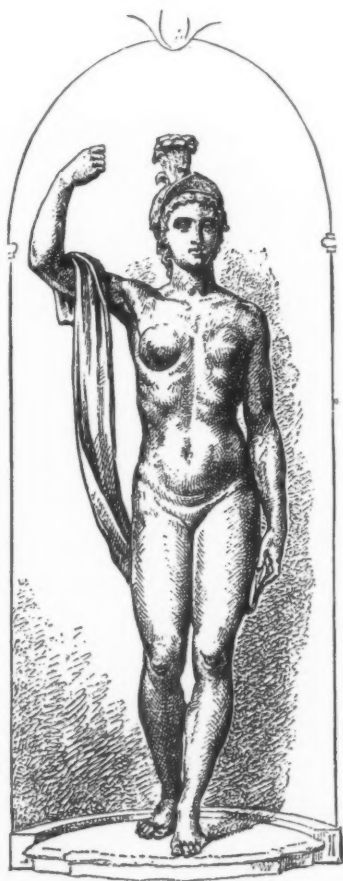
BY BENVENUTO CELLINI

IN THE VECCHIO PALAZZO, FLORENCE.

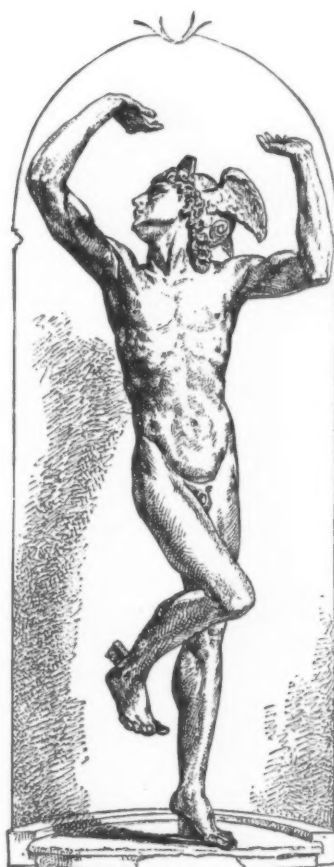
THE FIGURES ON THE PEDESTAL ARE SHOWN IN DETAIL ON EITHER  
SIDE OF THE PAGE.



GROUP OF DANAË AND HER SON PERSEUS ON  
THE "PERSEUS" PEDESTAL.



THE FIGURE OF MINERVA ON THE "PERSEUS"  
PEDESTAL.



THE FIGURE OF MERCURY ON THE "PERSEUS"  
PEDESTAL.



other matters. The bronze relief of a dog, which we illustrate, was made at this time. On one occasion Cellini went to the palace after dinner, on a feast-day, and the duke, calling to him, asked him to look at a box that had been sent him by Stefano Colonna, Lord of Palestrina. It contained an antique torso in marble, and Cellini at once offered to restore its lacking head, hands and feet. He was much taken with its beauty, and proposed adding an eagle, so that it might answer for a Ganymede. We wish we had room to reproduce



BRONZE BY BENVENUTO CELLINI.

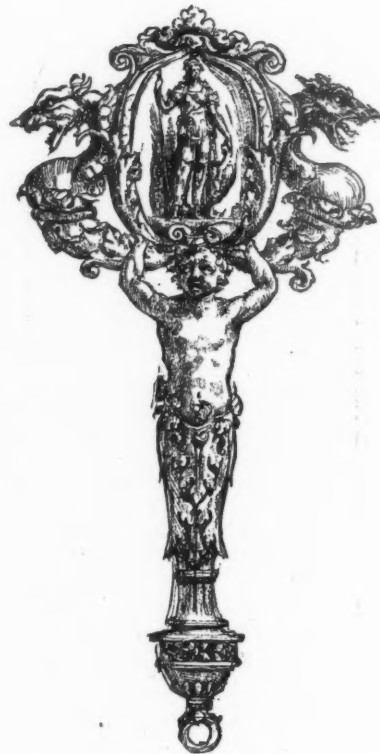
IN THE NATIONAL MUSEUM, FLORENCE.

Nicola Sanesi's drawing of the restored figure as a contrast to the Perseus, this restored antique being as remarkable for breadth and easy grace as the Perseus is for finish of details and restless movement of line. The duke, having made him point out one by one the beauties of the torso, Zaccio Bandinelli, who happened to come in, took the opposite side, and proclaimed his opinion that the ancients knew nothing of anatomy. This led to an animated discussion, which ended in Cellini's pointing out the many faults of Bandinelli's Hercules and Cacus, speaking as though, in the name of the whole Florentine school. The diatribe is too interesting to pass over without quoting a part. "This excellent school," Cellini averred, "says that if one were to shave the hair of your Hercules, there would not be skull enough left to hold his brain; it says that it is impossible to distinguish whether his features are those of a man, or of something between a lion and an ox; the face, too, is turned away from the action of the figure, and is so badly set upon the neck, with such poverty of art and so ill a grace, that nothing worse was ever seen; his sprawling shoulders are like the two pommels of an ass's pack-saddle; his breasts and all the muscles of his body are not portrayed from a man, but from a big sack full of melons set upright against a wall." While working on the Ganymede he also undertook another statue in marble, a Narcissus, and a marble group of Apollo and Hyacinth. But we must come to the casting of the Perseus, the most interesting passage in the book. We shall give it as far as possible verbatim, as a specimen of the translator's style. Cellini had already cast the body of the Medusa, but the Perseus was a more difficult undertaking. It was to be cast from the wax and in one piece, including the Medusa head in the grasp of the right hand. Having everything ready, he provided himself with several loads of pinewood for the firing: "While these were on their way I clothed my Perseus with the clay which I had prepared many months beforehand, in order that it might be duly seasoned. After making its clay tunic (for that is the term used in this art) and properly arming it and fencing it with iron girders, I began to draw the wax out by means of a slow

fire. This melted and issued through numerous air-vents I had made; for the more there are of these the better will the mould fill. When I had finished drawing off the wax I constructed a funnel-shaped furnace all around the model of my Perseus. It was built of bricks so interlaced, the one above the other, that numerous apertures were left for the fire to exhale at. Then I began to lay on wood by degrees, and kept it burning two whole days and nights. At length, when all the wax was gone and the mould was well baked, I set to work at digging the pit in which to sink it. This I performed with scrupulous regard to all the rules of art. When I had finished that part of my work I raised the mould by windlasses and stout ropes to a perpendicular position, and suspending it with the greatest care one cubit above the level of the furnace, so that it hung exactly above the middle of the pit. I next lowered it gently down into the very bottom of the furnace, and had it firmly placed with every possible precaution for its safety. When this delicate operation was accomplished I began to bank it up with the earth I had excavated; and ever as the earth grew higher I introduced its proper air-vents, which were little tubes of earthenware, such as folk use for drains and such like purposes." [Here the translator adds in a note that these air-vents "were intro-

duced into the outer mould, which Cellini calls the *tonica*, laid upon the original model." But this cannot be, since the "tunic" was already baked hard and had already been supplied with its own proper air-vents. These new air-vents were in the outside banking of earth, and must have been continuous with those in the "tunic." It will be noticed also that the pit into which the mould was lowered is once or twice confounded with the furnace.] "I next turned to my furnace, which I had filled with numerous pigs of copper and other bronze stuff. The

work was still doubtful was obliged to go and lie down upon his bed. He directed his best apprentice: "'Look, my dear Bernardino, that you observe the rules that I have taught you; do your best with all despatch, for the metal will soon be fused; you cannot go wrong; these



DRAWING FOR A JEWEL. BY BENVENUTO CELLINI.

IN THE BRITISH MUSEUM.

honest men will get the channels ready; you will easily be able to drive back the two plugs with this pair of iron crooks; and I am sure that my mould will fill miraculously." Nevertheless, in his fever, he saw the figure of a man twisted into the form of a capital S enter his chamber, who announced to him in a doleful voice: "'Oh Benvenuto! your statue is spoiled, and there is no hope whatever of saving it.'" Jumping from his bed in a fury, he went to inspect the furnace. The metal was cooling and had begun to cake. He obtained another load of wood, cleared up the channels and sent men upon the roof to put out the fire which had made headway there.

We again quote Mr. Symonds: "I then ordered half a pig of pewter to be brought, which weighed about sixty pounds, and flung it into the middle of the cake inside the furnace. By this means, and by piling on wood, and stirring now with pokers and now with iron rods, the curdled mass rapidly began to liquefy. Then, knowing I had brought the dead to life again, against the firm opinion of those ignoramuses, I felt such vigor fill my veins, that all those pains of fever, all those fears of death, were quite forgotten.

"All of a sudden an explosion took place, attended by a tremendous flash of flame, as though a thunderbolt had formed and been discharged among us. Unwonted and appalling terror astonished every one, and me even more than the rest. When the din was over and the dazzling light extinguished, we began to look each other in the face. Then I discovered that the cap of the furnace had blown up, and the bronze was bubbling over from its source beneath. So I had the mouths of my mould immediately opened, and at the same



DESIGN FOR A SALT-CELLAR. BY BENVENUTO CELLINI.

pieces were piled according to the laws of art—that is to say, so resting one upon the other that the flames could play freely through them, in order that the metal might heat and liquefy the sooner. At last I called out heart-



NAUTILUS SHELL, WITH SILVER GILT MOUNTINGS.

IN THE ROYAL COLLECTION, WINDSOR CASTLE.

(GERMAN WORK.)



ROCK CRYSTAL COUPE, MOUNTED IN GOLD, ENAMELLED.

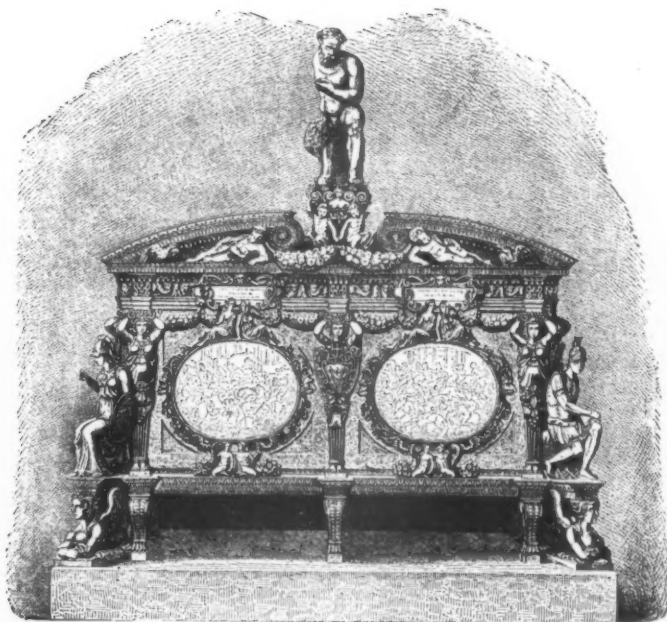
IN LORD SALISBURY'S COLLECTION.

(ITALIAN WORK OF THE SIXTEENTH CENTURY.)



GOLD ENAMELLED FLACON.

IN THE PITTI PALACE.



THE FARNESE CASKET.

IN THE NATIONAL MUSEUM OF NAPLES.



time drove in the two plugs which kept back the molten metal. But I noticed that it did not flow as rapidly as usual, the reason being probably that the fierce heat of the fire we kindled had consumed its base alloy. Accordingly I sent for all my pewter platters, porringers and dishes, to the number of some two hundred pieces, and had a portion of them cast, one by one, into the channels, the rest into the furnace. This expedient succeeded, and every one could now perceive that my bronze was in most perfect liquefaction, and my mould was filling; whereupon they all with heartiness and happy cheer assisted and obeyed my bidding, while I, now here, now there, gave orders, helped with my own hands and cried aloud: "O God! Thou that by Thy immeasurable power didst rise from the dead, and in Thy glory didst ascend to Heaven!" . . . Even thus in a moment my mould was filled; and seeing my work finished, I fell upon my knees, and with all my heart gave thanks to God."

The Perseus is the best known of all Cellini's works. A crucifix in marble, now in the Escorial Palace at Madrid, was, however, rated higher by the artist himself. It was made about the same period—that is to say, between 1554 and 1560. The wax sketch model of the Perseus, preserved in the museum of the Bargello Palace, Florence, is generally held to be much finer than the famous figure itself. The statue and pedestal were unveiled on April 27, 1554. Cellini was admitted to the Florentine nobility in 1554, and we suppose it was on this occasion that he sketched the coat of arms which we illustrate. He was selected to walk in the funeral procession of Michael Angelo in 1564 as representative of the art of sculpture, but was too ill to attend. He died February 13th, 1571, nearly eight years after the termination of his memoirs. We have thought it of interest to add to our illustrations a few of the many works falsely attributed to him.

Besides illustrations, Mr. Symonds's book much needs a fuller index, and, in view of Cellini's discursive manner, it would be a great convenience to the reader if the date were given at the top of each page.

## REPOUSSE METAL WORK.

### II.—MATERIALS AND TOOLS.

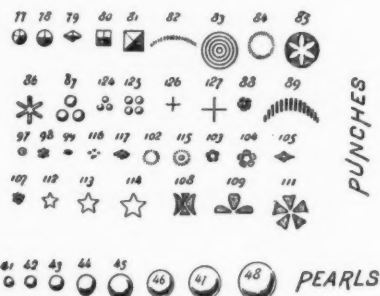
A SUITABLE metal to work upon will be the first consideration for the amateur, and it will be found that gold, silver, copper, brass and iron are all, to a certain extent, available for repoussé work. Gold, in its different alloys, is one of the best metals for the purpose of repoussé, it being extremely dense, ductile and workable; but from its cost, and the high degree of skill required to produce work of a character in keeping with the value of the material used, it is unnecessary to speak further of it here. Next in order is silver, which will prove equally as tractable as gold, and, though expensive, better calculated to meet the demands of the amateur. It is a most agreeable metal to work upon, and will, if properly prepared, to begin with, bear a large amount of expansion without cracking, a point in its favor that the amateur of no very great experience will soon learn to appreciate. When sheet silver is bought it will be found to be as hard and almost as springy as steel, and, were it to be used in this state, difficulties would arise that might end in giving rise to disgust for the work, and that would certainly cause a great loss of time and much labor. Care must be taken to anneal the silver thoroughly—an explanation of which process will follow hereafter—in order to remove the hardness induced by the rolling to which it has been subjected. This will most probably throw the plate out of the flat, which, of course, will require setting right again. It must then be rubbed with rotten-stone and water, so as to erase the bluish marks made by the steel rollers, for if these marks are not removed previous to starting repoussé, great difficulty will be experienced in removing them afterward, if, indeed, this be found at all possible, and a blemish of this nature might entirely spoil the effect



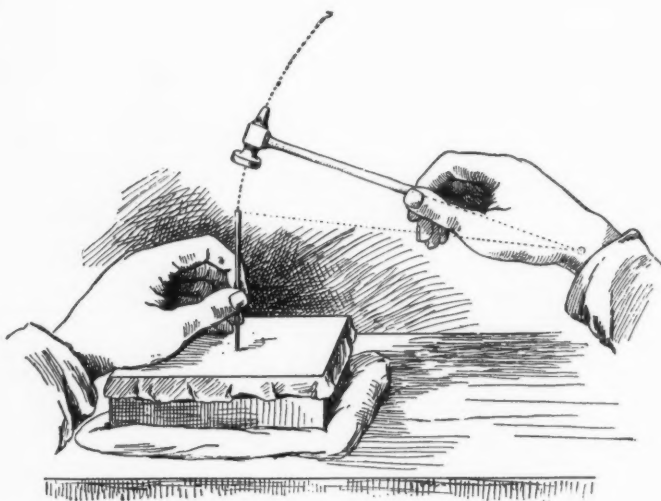
BRASS RAISING TOOLS

of much patient work. Nothing more need be said here of this metal, as it is not recommended until the beginner has had considerable experience in copper and brass, the two metals that will prove in every way most convenient for his use, and the treatment of which it is more especially the object of this article to explain. Before passing to them it may be mentioned that both iron and soft steel are much used as materials for repoussé, and, in conjunction with other metals, produce a very beautiful result, but, as they are both of so hard a nature and somewhat intractable in a cold state, the beginner, at least, may set them aside as unavailable, especially as he will find that to reach the standard of

excellence aimed at in these instructions, in copper and brass alone, will require all his attention, without the added difficulties of an awkward material to contend with. Between copper and brass there will not be very much to choose, and it may be assumed in what follows hereafter, that the methods referred to will answer in both cases, unless a different treatment for the one or the other is advised. It should, however, be noted, that as



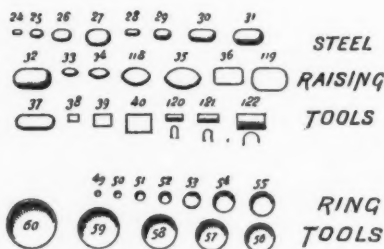
copper is the better and more valuable metal of the two, it should receive a higher degree of finish than brass. In choosing brass, bear in mind that the metal of a ruddy tint (when scraped) is generally softer and less liable to crack than that of the ordinary tone. This liability, however, depends largely on the amount of annealing it has undergone. Care should be taken, also, to select sheets free from specks and flaws, these causing disfigurement after the work is completed, not a little



REPOUSSE METAL WORK. POSITION OF THE HAND.

vexatious where much effort has been expended on the workmanship.

The most useful thicknesses of brass are from 26 to 22 standard wire gauge, or from 6 to 10 metal gauge.



If the repoussé is to be of a very elaborate character, and of considerable relief, the metal must be stout enough to bear, without cracking, the consequent reduction of thickness and occasional annealing. A thinner sheet can be used when the amount of hammering it



has to undergo is not excessive. Copper may, with advantage, being slightly softer, be of a thicker gauge than brass. Should the reader be unable to obtain metal in flat sheets, ready for use, he will have, of course, to prepare it himself, as that supplied by dealers

in rolls is too rough to be used without preparation. To do so cut off the piece required, from the roll, somewhat larger than is necessary, selecting a part free from flaws. Next thoroughly anneal the metal by making it red hot all over, and then placing it in ashes to cool slowly, or by plunging it while still red hot into water, a method followed by some engineers, but which, when applied to worked pieces causes them to run the risk of cracking by so sudden a contraction. The metal must now be carefully flattened by planishing it gently with a mallet on a flat wooden block, beginning in the centre and working out to the edges, avoiding, as much as possible, striking twice in the same place, the blows being given in a circular direction. This the beginner will find requires a great deal of care, as it is very easy to make the plate more uneven than it was before. It will often be better to bend it as flat as possible with the fingers and then rub the unevennesses out with the head of a large smooth hammer, the plate resting on the flat wooden block, than to attempt planishing it, and if the metal has been properly softened or annealed it will generally yield to this treatment.

Having said all that is needed concerning the metals, the tools required claim a little attention, and it will be as well to say frankly that "any tools" will not do, if anything worth doing is to be attempted. The right tools, properly made, will save an immense amount of trouble, and though some of them can be made by the amateur, those obtained from some good tool-shop are more likely to prove satisfactory. The purchaser should either try the tools before buying them, or get the salesman to do so for him, and the "temper" of the steel tools should be particularly examined, to see that they are neither so hard as to be liable to break almost at the first blow, nor yet so soft that the edges "turn" after a little use. When steel tools are properly tempered they usually show a gradual change from a deep blue in the centre, through straw color, to a clear polished steel tint at the point. Tracers and the finer mats and punches demand more careful tempering than other tools. All the tools should be light, convenient to handle, and from 4 to 4½ inches in length. The first requisite is a good steel or steel-faced chaser's hammer mounted on a proper handle. The heads can be bought of various weights and sizes, from 1½ ozs. up, but are not generally used for this work above 4 ozs. For his own use the writer prefers one of 2½ to 3 ozs. The handle or stick must be of lancewood, from 7 to 9 inches in length, and very slender for a distance of about six inches, the end terminating in a knob of a flattened oval form. The illustration will give a good idea of what is meant. The great essentials in the hammer are lightness, strength and flexibility; lightness because relief is more correctly gained by a number of light blows than by a few heavy ones; flexibility to allow of greater variation in the force of the blows, and strength so that the stick may not break when a heavier blow than usual is necessary. Much more depends on this tool than might be supposed, for with an improper head clumsily mounted on a rough wooden handle, it will be impossible to arrive at

any very great perfection of workmanship. The cost of a hammer of sufficiently good quality for the purpose need not be more than about 75 cents. A rawhide mallet, handled after the same manner as the hammer, will prove extremely useful both for flattening the metal and for roughly raising large surfaces, to be further worked into form afterward with hammer and tools. This should not cost more than 35 cents. Next in importance are the tracers with which the outlining and similar processes are to be done. They are straight and curved, thick and thin, and in length (of cutting edge) from 1½ to 2½ of an inch, according to the fineness or boldness of the work required. The most useful are those marked from 11 to 23 in the illustration. That with which the beginner should learn to trace is numbered 16. This is an invaluable tool, and available for many purposes. Two or three curved and straight tracers are all that will be required for some time. These, which should



MATS OR GROUNDING TOOLS

be bought ready for use, cost about 25 cents each. A few raising tools of oval, oblong and vesica shapes and flat and bombé surfaces, the smaller ones of finely finished and tempered steel, and the larger of brass (which being softer will enable the worker to raise the metal without bruising it), and some ring tools, pearls, and mats for producing a variety of grounding and texture, are all that the beginner needs to start with—say a set of those numbered in the illustration 16, 2, 7, 43, 53, 27, 31, 35, 37, 63 and 88, which, of course, could be added to as occasion required.

Further instructions concerning tools and appliances must be reserved for another chapter.

W. E. J. GAWTHORP.



## Art Needlework.

### HINTS ON EMBROIDERY.

#### I.

WITH regard to the actual methods employed in the various kinds of embroidery now in vogue, there has been little, if any, radical change since—not so very many years back—we awoke to the fact that much patient labor was being wasted on the kind of embroidery known as Berlin wool work, the results of which were not only inartistic, but also wholly disproportioned to the amount of time and effort spent upon it.

Berlin wool work was superseded by crewel work, which, if properly executed, admits of far more artistic treatment; but, unfortunately, its fundamental principles were seldom really mastered, simple as they are, and the amount of inartistic work produced by incompetent hands soon brought it into disrepute. Crewel stitch proper, however, is still greatly used, under such other names as outlining stitch and stem stitch, for various kinds of embroidery. Although this stitch is doubtless familiar to the average reader, the accompanying illustration will make my meaning clear to all. The extreme usefulness of this stitch is owing to its great adaptability. By varying the length of the stitch—which consists, as will be seen, of a long stitch forward and a short stitch back—straight lines, gently undulating lines, and the sharpest curves can, with equal ease, be executed after a very little practice. A close straight edge, or, by bringing the needle out at a slight angle, a serrated edge, of such frequent occurrence in leaf forms, can also be obtained with it. For a very open edge the angle is to be increased. It should be observed that, in outlining leaves, on reaching the top the action of the needle is to be reversed, as shown in the illustration, to give the natural appearance of the leaf.

A variety of this useful stitch is the twisted chain, commonly known as rope stitch, which, as shown, is formed by inserting the point of the needle at the side of the chain stitch instead of through the centre, as in working ordinary chain stitch. This method gives a very rich, raised appearance to the work, and is well adapted to working with rope silk on rich materials—such as velvet, plush, silk, satin or fine cloth.

Stem stitch is frequently used for filling in solidly, as are also feather stitch and satin stitch, both of which I shall speak of later on. To fill in with stem stitch, exactly the same method as that followed in outlining is pursued—that is to say, each row is worked, as in this, closely within the last, care being taken to bring out the needle half way between the stitches in the previous row, in order that the work may not present a stiff or formal appearance. It should be observed that, for large spaces, where the curves are slight, a long, loose stitch (which, however, must be very evenly worked) may be employed with advantage, thereby saving time, as well as obtaining a better effect than could be had by using very close stitches.

One great advantage in modern art embroidery is the freedom permitted to individual taste, both in regard to color and style, as well as in regard to the variety of stitches that may be employed in the same design. For instance, a bold conventional or semi-conventional design may be wrought with exquisite effect by first outlining it with rope stitch, and instead of solid embroidery, filling in with any number of point lace stitches. In this kind of work, wherever a circle occurs a brass ring of the same size, over which rope silk has been crocheted, is to be placed. This, when sewn down to the work, has a rich, raised effect, and looks as if done very evenly in buttonhole stitch.

In these days, when everything must be done in a hurry, there are many who, perhaps, have neither the time, skill nor patience for the finer and more elaborate kinds of art embroidery. To such I commend a style now much in vogue, and which admits of great variety and lends itself to very artistic effects, besides being applicable to many different purposes—I mean a combination of tinting and embroidery. The colors to be used are generally tapestry dyes, unless the work be executed on a dark ground, in which case oil paints, thinned with turpentine, may be employed. The materials generally used for this style of work are, first, cream-colored Bolton sheeting of good quality; after which come moleskin, tapestry canvas, either silk or woollen, thin Oriental silks, bolting cloth and fine linen. The Bolton sheeting and tapestry canvas are used for portières, screens, bed-spreads, carriage rugs, sofa cushions, and all such articles as call for a heavy texture. A suitable design for tinting would be a handsome scroll pattern, or flowers, treated in conventional or realistic fashion, it matters not which. The cream-colored ground allows of any coloring desired. The tinting is, of course, all laid in before the needle is taken in hand.

When the tinting is laid on, the next consideration is the outline, every part of which, including all veins of leaves, tendrils, flower centres, and, in fact, everything that accentuates the design, must be embroidered. For mere outline, there are several kinds of stitches that can be used, such as stem stitch, rope stitch, split stitch, chain stitch, or couching. The latter can be done in different ways. For instance, either one or more strands of silk, crewels or linen floss can be sewn down at regular intervals either with fine silk to match or with a contrasting color. Sometimes the strands are

held rather loosely against the outline, so as to puff them up a little between the threads that hold them down. Gold, silver or tinsel cord can also be used, or, on articles worked on linen for table use, linen lay cord is very appropriate. This looks best fastened down with colored wash silks in buttonhole stitch, a space about one eighth of an inch being left between each stitch. Should it be desirable to enrich the design still further, a remarkably good effect is produced by working the edges of the flowers and leaves with long and short stitch in colors to match the tinting, afterward outlining with gold, silver or colored silk couched down as described. Very rich looking sofa pillows are made of Bolton sheeting treated in this way and mounted on plush or velvet. Thin silks and bolting cloth are beautiful, tinted and outlined. These can be used for easel scarfs, tidies, sachets and innumerable other fancy articles for which such materials are suited.

The large flowering clematis design given in one of the Supplement sheets this month would work out excellently tinted and outlined in the manner I have described. The material used for the sofa cushion may be cream-colored Bolton sheeting. The color for tinting, of course, is optional, but only one tone should be used throughout, although two or three shades may be employed. Do not blend the shades, but paint them on in flat tones, say, half the flowers—that is, the foreshortened part—dark and the other half lighter. The flower that is behind the other in the centre may be of a medium shade throughout. Now, with rope silk in two or three shades, to match the tinting, work over every line in the design with stem stitches. The flower centres must be worked



ROPE STITCH.

STEM STITCH.

solidly in the same stitch. Fine Japanese gold cord, laid down with fine silk matching it as closely as possible in color, would also have an excellent effect if used instead of the rope silk. The work when finished should be mounted on some rich material that harmonizes or contrasts well with the work. There are other effective modes of treatment for this excellent design, but of these I will speak in my next chapter, since the editor has promised a border with the same flower and in the same style, which will add greatly to the usefulness of the design for other purposes, which I shall suggest.

EMMA HAYWOOD.

### HINTS FOR HOME DECORATION.

BULGARIAN EMBROIDERIES are much used for pillow-covers, the two embroidered ends being sewed together. Rosettes are much used for trimming the corners of pillows, and they are made of a strip of material two inches wide and one yard long. This is doubled, gathered at the edge, drawn up closely, and forced into an opening at the corner, which is only about three quarters of an inch in size.

SOFA PILLOWS in many new shapes are seen in the shops. One—of deep red china silk—is made in imitation of a tomato. After the sections have been joined and the pillow has been filled with down, all is drawn together in the centre, after the manner of the old-fashioned tomato pin-cushions. Another similar pillow is made of red gingham, and a tiny double ruffle is inserted at the place of joining all around.

THE popularity of chintzes and cretonnes for wall coverings is as great as ever, the same material being used in combination with plain stuffs for upholstering the furniture also. Where the wall is covered with gay-flowered goods, the curtains should be of plain cretonne to harmonize, and the plain material might also be used with good effect either for frieze or dado. Much latitude is allowed in wall decoration, and great originality is often displayed in the choice of material, which may be blue denim, or white canvas, or silk or chintz. Even the common gray crash has been used for panels, upon which flowers in shades of red have been painted. Fr. Beck & Co. do a large business in chintz wall papers made to match coverings and hangings.

ALTHOUGH the fancy for chintz papers introduced by that firm is so great, plain cartridge papers have by no means been discarded, and are preferred by many people as a more suitable background for pictures and wall ornaments.

"SWISS" for sash and over-curtains is made this season in several new figures and colorings. The designs are much larger, and consist of circles, diamonds and squares, as well as the familiar coin spots. They come in old red, pale blue, yellow and plain white, and are 43 cents a yard for fifty-inch width goods. Curtains of this material look well if made to hang from a small brass rod placed about twenty-three inches from the top of the window. The space above should have a full valance five eighths of a yard deep (or much narrower if liked, in which case the curtains must be longer) of the same goods, and the effect will be very pleasing. If the lower curtains are attached to the rod with very small rings they may be easily adjusted, and they are very useful for screens as well.

A DRAWING-ROOM recently decorated has a high dado in old pink, papered up nearly five feet. Above this the paper is of a cream ground, with large pink magnolias with their delicate green leaves. The ceiling is of pink, with a yellow tone, and the mouldings are of dead gold. Where a ceiling is high the effect of this deep dado is very good.

## Treatment of Designs.

### "THE AFTERGLOW." (COLOR PLATE NO. 1.)

IN order to study to advantage this dashing study by Mr. Rehn, before beginning to copy it place it in a good light and about six feet away; then take a telescopic view of it through the hand. We thus get something of the magical influence, the rich coloring, peculiar to the moment.

We are to work in oils: A vague line drawn about two fifths from the lower edge of the canvas, to divide sky and sea, a few accurate strokes to indicate the several boats, and we are ready for color! Nothing is more beautiful, and safer for the general glow, than Indian yellow. This alone may be carried rather thinly over the entire sky and also over the water, as far as any yellow light is noticeable. In the brightest part of the sky, pale and deep cadmiums may now be painted in with heavy, emphatic strokes; they will not work up the Indian yellow to any great extent. They must not stop abruptly; they may be carried out with less and less force as far as the undertint appears very light. Where thin patches of red show themselves, Indian red may be brightened sufficiently with scarlet vermilion and touched on sparingly. The slightest possible amount of this tint may be distributed with a broad, flat bristle brush, held very slantingly, wherever the sky is reddish. The next deeper tints may be put on in the same manner with Roman ochre and the Siennas. For the greenish tints in sky and water use terre verte and a little Antwerp blue. Bone brown and blue black may be used for the very dark tints which occur to some extent in the sky and are conspicuous in the water, especially in the deep shadows and in the oscillating reflections. These two colors, together with burnt Sienna, will be wanted for the dark warm tints seen in portions of the foreground. For the red lights on the figures and the row-boats, the Indian yellow and vermilion may be thinly applied. Finally, for the strongest lights upon the sky and water, particularly those that seem to be flecked in the sky, use lemon yellow. If the whole can be done before the colors are allowed to dry, the effect will be better. Where any surface is left unfinished, let it be rather soft and broken, that no line of demarcation may be apparent after resuming. Much will depend upon the copyist's skill in handling; he must be equal to producing upon canvas an actual texture which will correspond to that suggested by the copy.

### ARUM LILIES AND AMARYLLISES. (COLOR PLATE NO. 2.)

To work up to the high degree of finish shown in this handsome picture, by Miss Bertha Maguire, will be difficult for the average student who may attempt to copy it in water-colors, in which the original was executed. As it would be equally effective in oils and much less tedious of accomplishment, our directions for treatment will be given mainly with the latter medium in view.

Choose a canvas of good quality, with some tooth to it; or, if preferred, take a panel of basswood properly prepared—that is, primed with a coat of paint. These wood panels are greatly in favor with many good professional artists for every kind of subject, their chief advantage being their durability. Make a careful outline sketch of the whole subject, first, in charcoal, so that you can easily correct errors; then, when corrected, you can secure the outline in thin color—say raw umber thinned with turpentine—with a sable brush. This is not absolutely necessary, but it is, perhaps, desirable for those not very skilful in drawing.

Begin painting by laying in the background with a mixture of raw umber, cobalt and white, increasing the quantity of white, and adding a touch of Indian red in the lower part. For the vase and table-cloth set your palette with raw umber, rose madder, ivory black, cobalt blue and yellow ochre. For the lighter shadows in the white flowers mix yellow ochre, cobalt blue and white. For the darker parts substitute raw umber for the yellow ochre. The green shadow underneath the flower is obtained by mixing pale lemon yellow with ivory black, using the yellow almost pure in parts. The stamens need the brilliancy of light cadmium, with a little of the greenish shadow color, and a high light of pure lemon yellow. Load on the white lights with silver or flake white, to which enough yellow ochre has been added to take off the crudeness but not to color it. For the Amaryllis lilies a little of the shadow color used for the white flowers will serve for the gray tints. For the lightest pink shade mix white with scarlet vermilion. It will be found a good plan to paint the broad shadows with the gray tones first, and while they are still wet work into them a little scarlet vermilion. The half tones can be rendered by glazing over the local color with a little rose madder. It is quite possible to finish up a flower in one painting, or to so nearly finish it that it will only require a little sharpening up with a few crisp touches. For the foliage use emerald green, yellow ochre and white shaded with raw Sienna, to which add a suspicion of Antwerp blue. Zinobers greens can be substituted if preferred, toned with raw Sienna and black. The same green appears in the heart of the flowers and on the lighter berries leaves, which are to be edged with some of the reds and the gray on your palette. For the brown leaves yellow madder shaded with raw Sienna and burnt umber will give the desired effect.

For water-colors a similar palette may be set, omitting, of course, the admixture of white. Seeing, however, that the texture of the Arum lily is exceedingly opaque, a little Chinese white might be used with advantage on the high lights.

### THE ELEMENTS. (2)—"AIR."

THIS panel can be treated in exactly the same manner as was suggested for "Earth"—the first of the set—given last January; only it would be well to vary the color of the scarves, while keeping to white for the robe throughout the series.

For those who do not care to paint the design it may be utilized for needlework with excellent results, because the effect is gained almost entirely by means of clear, spirited outlines. Any smooth material may be used, according to the purpose for which the work is to be employed. The series of four figures placed side by side, with a small space between, would make a capital splash-back for a wash-stand. For greater accuracy in the features and hands it would be well to use split stitch, while for the general outlines and folds of the dress stem stitch is best. A darned background would bring the figure into greater relief. For richer effects the figures may be carried out entirely in tapestry stitch.

### PLATE BORDERS.

NO. 1: Gold raised lines with pink, blue or green rosettes. The background may be tinted or not. If tinted, the pattern may be carried out all in gold. NO. 2: May be treated in the same way. NO. 3: Lines or crackle in gold or silver over color or over the white china; the leaves in any color to suit the interior decoration. NO. 4: Tinted background leaves in silver or gold. NO. 5: Leaves in green or other color; dots of gold or silver. NO. 6: Leaves one-half gold, one-half silver or platinum, which does not burn away as silver does on a tinted or white ground. NO. 7: Blue ground, gold or silver cobwebs, with white flowers taken out, or white background, silver or gold cobwebs



and pink blossoms. No. 8: Background of color, or gold or platinum; the rosettes left white, lined with color or gold. No. 9: The same. No. 10: Tinted background; gold lines; silver stars. No. 11: Gold stars on blue background. No. 12: Tinted background; gold dots; color or silver leaves. No. 13: May be the same or varied. No. 14: Gold over color or gold over white. No. 15, No. 16, No. 17: The same; or color may be used if desired. The flowers in the centre have all been described in The Art Amateur.

#### CAPER PLANT SAUCE-BOAT DECORATION.

TINT the entire object a delicate apple green. Take out the background for the white flowers and half-open buds. Make the leaves grass green, shaded with brown green, the buds grass green mixed with very little mixing yellow and the shadows brown green. Each bud is tipped with capucine red. The flowers are pure white, with very delicate green veins running through the petals; make the shadows greenish gray. The petals should be shaded so as to look very crinkled or "crépy." Paint the calyx of the flower brown green, the stamens green tipped with yellow, the pistil capucine red, the tip somewhat darker. The handle and rim of the dish should be dull gold.

#### THE CUPS AND SAUCERS.

THESE effective and simple designs will take but little time to paint, for there is not much detail to perplex the amateur. At the same time, they will make handsome decorations, the surfaces being fully covered. Lacroix colors will suit the work perfectly well, and they are easy to manipulate. The bands intended for the cups are adaptable to any shape. The designs on the saucers would look charming on the lid of a bonbon box, the centre of which could be splashed with gold, or have a monogram inserted. The bands, by repeating the design, could be utilized for encircling the box itself. Wipe the china over with turpentine, and transfer the designs neatly.

Paint the violets with carmine and ultramarine mixed; shade them with purple No. 2 and ultramarine. Put in the stems with apple green, and shade them with apple green and sepia mixed. Put in the centres with yellow Dresden relief, which will give a raised dot. Be sure the other colors are dry before applying the relief. Tint the inside of the cup and the under part of the saucer with ivory yellow, to which add a little flux and some tinting oil; pounce the tint until quite smooth and even. The tint should be applied with a broad, flat tinting brush and pounced immediately.

For the second design, we would suggest the red passion-flower as being more effective in coloring on white china than the more common variety. Use capucine red for the petals, and for the dark fringe around the centre purple No. 2 and ivory black. For the centres use apple green, and accentuate them with red brown. For the tendrils and foliage use apple green, emerald green and sepia, with here and there a touch of red brown. Tint the inside of the cup and the under part of the saucer with a delicate shade of apple green. Only one firing is necessary.

## Correspondence.

#### ADVICE ABOUT INTERIOR DECORATION.

SIR: Will you kindly give some suggestions for fitting up a third-story front bedroom 10x16 feet? The color of the walls is salmon, that of the ceiling a paler shade of the same color, touched with gold. On the floor is a Japanese matting. The furniture is of oak; the alcove is used as a dressing-room and contains a mirror. What would you suggest for draperies? I should like them pink and green in color. Should the green be an olive or a gray green? And of what material should they be? I have several small pictures; how should I arrange them? There is a bevelled mirror with a carved ebony frame over the mantel-piece, which is of oak. What can I do to make them harmonize?

AN OLD SUBSCRIBER, New York.

Your questions are difficult to answer, since the only way to obtain the best results in draperies in a room decorated as you describe is to consult an upholsterer of acknowledged taste and skill, who would be able from actual observation to judge of effects; and the only way to hang pictures is to make many attempts until you succeed in attaining a satisfactory result. It is a matter of taste, or more properly of selection, whether you use an olive or a gray green with your pinks and as to the material, that too is a matter to be decided in the shops, where you will find an almost limitless assortment of stuffs for just such purposes as you have in mind. We do not know how you can harmonize your ebony frame with your oak mantel-piece, but would suggest that you touch up the black frame with a little gold to relieve its weight.

SIR: We are about building a modest house, and request your advice as to its interior decoration. All the rooms are to have hard wood floors, except the parlor. I should like the wood-work of that room painted white, and would ask you to suggest the other details of its decoration. The doctor's room must be finished in such a way as to allow of the stains on floor and walls being scoured, and I think a rough plaster finish would be the best for that and the halls. Our dining-room table and chairs are cherry-stained, and the sideboard is to stand in a recess, with an art window over it. The sitting-room and library are upstairs. The doctor's room referred to is not exactly an office, but a place for receiving chance patients, or where cases of accidents may be attended to.

DOCTOR'S WIFE, Milford, Mass.

Your hall and vestibule will be best colored, as to the walls, with some comparatively light tone, and as they will face toward the northeast, we would suggest a yellow. Do not fear to use a strong tone, as the light from your vestibule and the other rooms will be filtered through your doors and make deep shadows on your walls. A tone that is decidedly orange, if used with a light tone of yellow paint for the wood-work, a white—a yellow white, of course—ceiling and a gilt picture moulding below the frieze line, another, but smaller gilt moulding at the angle of the wall and ceiling, will make a charming apartment. Touch up the centre piece, if you have one, with a very small amount of gold. If you wish a variation between the vestibule and hall, tone the former with a little more red, and use dull red paint for the wood-work. In painting your parlor wood-work, do not use a dead white, for it would, by contrast, become blue white. Your room faces the north and west, and you should avoid all cold colors. Paint or paper the walls a soft brownish pink and use a delicate yellow white ground for the frieze and ceiling, upon which it will be a decided improvement to stencil a dainty Louis Seize design in brownish pink. Use a white picture moulding, and if you are furnishing anew, buy rattan furniture and cover it with pink and dull green stuffs. Have a number of cushions, some covered with soft white figured materials, others with the pinks and greens of your various coverings. As your dining-room faces the south and east, you can afford to emphasize the more delicately toned rooms by employing strong colors in them. Paint the wood-work dull dark green, and touch it with gold, but use the gold sparingly. Cover the walls with a strong figured paper to within five feet of the ceiling, and put a heavy green moulding at that point, and color the upper part of the room with a soft warm yellow, covered with a gold design. If you have no cornice in your room, put in

a cove and run the design directly up on the ceiling, without any lines for cornice at all. The best finish for the walls of the doctor's room would be a smooth hard finished plaster, painted with five coats of good linseed-oil and white lead paint. Do not roughen the wall, as such walls are almost always difficult to keep clean. The color should be in tones of warm brown, relieved with a light brown and silver frieze and ceiling, and the wood-work should be dark and rich in coloring. The use of obviously roughened plaster is not advisable. The best surface for painting, where you wish to obtain a feeling of texture, is called sand finish. Have the white paint for the parlor mixed with a little varnish to obtain the china gloss, unless you prefer the better, but more expensive enamel finish.

#### SUBJECT FOR A FIRE SCREEN.

SIR: Can you advise me as to a subject for a fire-screen I wish to paint? The frame is white, with gilt moulding, and the size of the canvas 20x26 inches. G. M., Reno, Nev.

Use as a motive one of the admirable series of bird studies after C. Schüller, published in The Art Amateur in 1886. Those published in the May, June and July numbers are especially attractive. Full directions for treatment were published with each subject. If you select the study published in the June number, place the birds to the right rather higher than they are in the illustration. The additional space required can be filled in with sky and fleecy clouds.

#### WALL PAPER AND CARPET DESIGNING.

MRS. E. A. C., Kuttawa, Ky.—Mr. Haité, whose charming figure designs you may have noticed in The Art Amateur, has promised to supply a series of articles on this subject.

#### MODELLING IN CLAY.

OLD SUBSCRIBER: (1) A series of illustrated articles on modelling in clay, by the sculptor, S. J. Hartley, was published in The Art Amateur extending over the months of December, 1884, and January, February and March, 1885. (2) No; it is not at all strange that you should prefer it. There is something very fascinating about the look of the wet clay. Unfortunately there is no means of making it permanent. (3) Suspend it against a background formed by a board covered with maroon cloth or plush. It would be well to ivoryize the model. The ordinary method of ivoryizing plaster casts is to dissolve paraffine in turpentine and immerse the cast in it, or apply it with a brush. Any chemist will tell you how to make the solution, which should be of the consistency of thin oil. There is a Russian paraffine now in the market, under the name of ozokerite, which is also used. It is yellow in color, and gives some of the richness of very old ivory. It is generally melted and applied with a brush to the cast, which is slightly warmed in a pan over a fire. The old method is, however, the safest and surest in its results.

#### MATERIALS FOR PEN DRAWING.

AN OLD SUBSCRIBER: The materials for pen-and-ink drawing are very simple and inexpensive. All you need are a bottle of black ink, a sheet of smooth Bristol-board and three steel pens, with an ink eraser and a sharp penknife for emergencies. The pens are of different sizes, one very large and firm, another of medium size, and one very small with a fine point. Gillett's Nos. 170 and 290 are very useful. The ink used by artists generally is liquid India ink—C. T. Raynold's Japanese India Ink is the best—which comes already prepared in small bottles. This is particularly necessary when drawing for reproduction by photo-engraving, being of a very rich black tone. For sketching any ordinary good black writing ink may be used if the other cannot be procured. The paper should be good English Bristol-board with a fine smooth surface. Rough drawing-paper must never be used.

#### QUERIES ABOUT PAINTING IN OILS.

SIR: (1) What color or combination of colors will make a good substitute for bitumen, my colors for painting flesh being white, Naples yellow, yellow ochre, light red, vermilion, madder lake (seldom used). (2) I intend to buy all the general colors in use from Hardy Alan of Paris. Where shall I find the equivalents in English of the French names?

A CONSTANT READER.

(1) Burnt Sienna, ivory black, bitumen and cobalt. (2) If you will send us the French names of the colors you buy we will then be able to tell you the English equivalents.

E. J. S., St. Johnsville, N. Y.—(1) No matter what the style of painting in oils you affect you should always begin, at least, with bristle brushes, but by all means let them be of the best quality. It is impossible to paint properly with inferior brushes. In very fine work sables are often used to finish up with. (2) It is quite possible to complete the painting of a flower-piece at one sitting, and in merely decorative work, it is highly advisable to do so; but in executing a finished group for an easel picture it is usually necessary to touch the painting up a second and even a third time, in order to harmonize its component parts.

READER, Kansas.—(1) The use of a blender for a first painting of skies is certainly advisable; clouds can be further worked up afterward; and this we should suppose to be the use made of it by the artists you mention, as well as all others. (2) With regard to water and trees, a blender is not only unnecessary, but the general flatness of a tint obtained by blending is obviously opposed to the proper rendering of the texture required. In painting foliage for decorative work the general rule is to paint horizontally, since the masses of light and shade are generally in layers, one above the other, and the treatment indicated gives the feeling of spreading foliage.

BAJA, California.—To paint, in oils, your thoroughbred Gordon setter, put in the under tones with burnt Sienna, keeping the touch as flat and simple. When dry add in the warmer parts, as under the body and about the head, yellow ochre mixed with crimson lake. For the parts where the light from above falls on the body, as on the top of the head and back, the tones are cooler. Make them by adding a mixture of white and black, and forming a neutral gray not too dark, to the above colors. Burnt umber may be added to the burnt Sienna for the darker parts, as the back of the shoulders and ears. For shadows in the lighter parts, as about the head and breast, raw Sienna may be used, mixed with the burnt Sienna and yellow ochre. In some of the grayer parts substitute raw umber for the raw Sienna.

#### CHINA PAINTING QUERIES.

M. A. H., Elizabethtown, Pa., and other correspondents, are informed that we are about to undertake a thorough investigation into the claims for excellence made for the various brands of gold for china painting that are in the market. In the meanwhile, we must decline to state a preference for any of them.

MRS. F. C. P., Brooklyn, N. Y.—Directions for the treatment in mineral colors of the set of Orchid Plates by S. J. Knight were given when they were published.

SIR: I have been presented with a large punch bowl to decorate, and being very much of an amateur in china painting, I turn to my beloved "Amateur" for assistance. Can you not give a suggestion and scheme of color that will not require any special skill in drawing? S. R. D., Bellevue.

In September, 1889, a design for a salad bowl was published, which is equally suitable for a punch bowl. It does not call for any special skill in drawing, and the scheme of color is simple.

S. G., Los Angeles, Cal.—The effect of transparency produced by the vitrification of the colors in firing will to a certain extent clear up the muddiest painting; but to obtain the full brilliancy and best effect of the colors, they must not be overworked. All teasing or overworking of the colors tends to loss of clearness and brilliancy in the painting. Before you touch your work think what you desire to do, and then endeavor to accomplish it with as little hesitation as possible. Do not lay the color in little dabbling strokes, but with a firm, free touch.

SIR: I have bought a kiln and fired a test plate, and I found that while carmine came out satisfactorily, deep red brown, the carnations, capucine red, violet of iron and purple fired out or turned dark. What is the cause of this? And how can I use those colors with colors that stand a hard fire, and how can gold be used over any of those colors—capucine red, for instance, as advised a few months ago in your magazine, the color being first fired, of course, especially when two or three firings are necessary?

SUBSCRIBER, Simcoe.

There is no doubt but that you gave too hard a firing, as the colors you mention when over-fired act as you describe. Make another test plate, and in painting on the carnations give two or three coats, allowing each coat to dry before adding another. It is true that a rather strong firing is needed to bring the carnations to their proper color; but why use them at all, for they are always rather uncertain and difficult to manipulate. You can obtain the same coloring by the use of carnations and with more certain results. Capucine red, as a rule, changes very little in the kiln, and can be fired two or three times with safety when decoration with gold necessitates such a course.

#### SUNDRY QUERIES ANSWERED.

N. L. I. S., Little Falls, N. Y.—Your request will be complied with.

K. S. C., Euphoria, Kan.—We shall try to do so.

MRS. F. R., Leadville, Col.—We know of no one who could give you the information you desire.

H. C. W.—A series of practical articles on miniature painting will be begun next month.

J. B. L., Washington.—Should you send the design for our consideration, if not found available it would be returned to you at your expense.

M. M., Seneca Falls, N. Y.—Write to Eugene Pearl, 23 Union Square, New York. He will tell you all you want to know about his "Pantograph" and his "Art Verifier."

M. E. B., Sidney, O.—You would find it difficult to obtain employment as "a designer for Easter or Christmas cards," for the fashion for such things has almost passed away.

MRS. R. V. H.—(1) Some marine studies in water-colors will be published as soon as we find suitable models. (2) Unless of exceptional merit, do not send it.

MISS K. M. K., Dorchester, Liberty Co., Ga.—We are sorry we cannot comply with your request. Our frontispieces are provided for a long time ahead.

L. E. L., Philadelphia, Pa.—We are glad to buy first-rate designs or manuscripts if suited to our columns, whether offered by an "outsider" or a "regular" contributor.

M. W., Fond du Lac, Wis.—Work in crayon is not usually fixed, but it may be, the same as charcoal. The paper is not commonly backed. An article on the different modes of stretching paper will soon appear.

M. F., Chicago, Ill.—(1) A little book on perspective, by Ada Cone, recently published by the Cassell Publishing Company of New York, will probably meet all your needs. (2) The Braun photographs may be had at Schaus's, 204 Fifth Avenue.

L. A. S., Valley Falls, N. Y.—A careful examination of its claims convinces us that the "Perspectograph" is all that Mr. Pearl states it to be. It is certainly a great boon to amateurs who wish to study landscape painting, but are deterred from want of knowledge of perspective.

SUBSCRIBER, Fullerton, N. C.—Repoussé work, when well executed, is certainly considered artistic, and has of late begun to revive in popular favor. Write to F. W. Devoe & Co., Fulton Street, corner of William Street, New York, for information regarding tools and materials.

A CONSTANT READER.—(1) A dormer window is "a window placed on the inclined plane of the roof of a house, the frame being placed vertically on the rafters." The illustration you ask for you will find by turning to the back of your Webster's Dictionary. (2) Japanese Liquid India Ink and the French India Ink may be had at C. T. Raynolds, 106 Fulton St., New York.

M. E. J., Kammerer, Pa.—We would suggest as a simple and effective decoration for your umbrella stand (a section of drain pipe) the band of poppies given in our June number. You will of course use oil colors. For suggestions in arrangement and coloring we refer you to the scheme given for painting the design on china. If the pipe is glazed no preparation will be needed, but if not two or three coats of size will be required to prevent the color from sinking in. For the background, which must of course be laid over the entire surface before putting on the design, use an enamel color such as you will find advertised in our columns for furniture, metals, earthenware and other substances. This will give a beautifully polished ground.

A CONSTANT READER, Philadelphia, Pa.—We can only repeat what we have said to former correspondents asking the same question as yourself. Send your work to the nearest exhibition of paintings and take the chance of its being accepted. It is impossible for us to advise a correspondent how to dispose of his work when we have no idea how much merit it possesses. The best test is to send it to one of the principal exhibitions. If it is strikingly good it will probably be accepted, although its rejection need not carry discouragement. Every season there are many pictures of merit not hung because there is not enough wall space for all the pictures sent. The spring exhibitions are now over, but you might try for the fall exhibition at the New York National Academy of Design.

Owing to unusual pressure on our columns, much correspondence and various notices of New Publications must go over until next month.